

NATURALISTIC SECTION OF KERAMIC STUDIO

SYRACUSE, NEW YORK, FEBRUARY 1916



CRANESBILL

M. H. Watkeys

OUTLINE is Black. Flowers and buds are painted with Rose. Stems and calyx and lightest tone in leaves is Apple Green and a little Albert Yellow. The next darker tone of green is Apple Green, a little Yellow Green, Shading Green and Dark Grey and for the darkest tone add more Shading Green and a little Black. Background is a thin wash of Albert Yellow and a little Yellow Green.

BIRD VASE Color Study

Katherine Lindsey Perkins

AFTER tracing carefully, wash in the large flat grey tones with Grey for Flesh. Then paint in smooth and flat the black masses. Put Lemon Yellow on bird; Pink and Pink mixed with Yellow Red or Carnation for the bright tones; also the same colors with Yellow and Yellow Brown, put on flat for the leaves.

Second Fire—Tint with medium not special oil. Yellow in center running into Pink and Violet toward the top and Pink, Violet and Copenhagen Blue towards the bottom. After quite dry dust with Lavender Glaze. Wipe out white petals.

Third Fire—Strengthen colors where necessary, then add fine outlines on bird and colored outlines on leaves.

Mrs. S. Evannah Price of New York City is now established at her new studio, 111 East 19th St. where in addition to her classes in porcelain decoration she also gives instruction in Oil and Water Color Painting, Composition and Design.

BLEEDING HEART (Page 7)

M. H. Watkeys

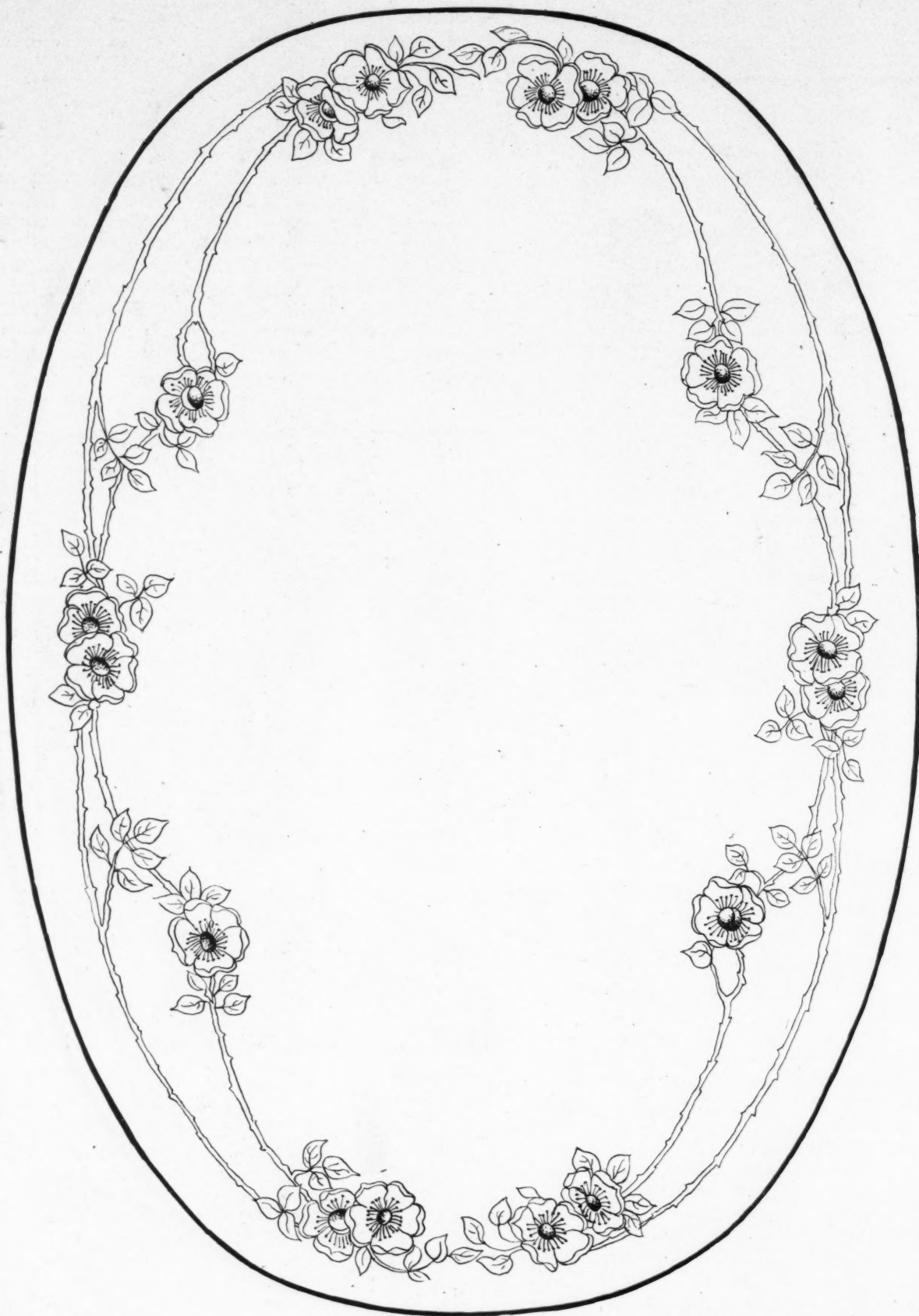
OUTLINE is Dark Grey and a little Black. Lightest leaves are painted with Apple Green and a little Albert Yellow and shaded with same with Yellow Green and a little Brown Green added. Lighter leaves at the top are Apple Green, Yellow Green, Dark Grey and a little Shading Green with more Shading Green and a little Brown Green added for the darkest leaves. Stems are the two lightest mixtures for leaves. Flowers are a very thin wash of Rose for the light with a little Blood Red added for the shading. The pistil is white with the spots of the darkest Pink with Albert Yellow in the space next to the blossom. Background is Lemon Yellow shading into Violet and Apple Green.



SUMACH

M. H. Watkeys

OUTLINE with Black. Wash a flat tone of Blood Red and Carnation over the light tone and Blood Red, a little Ruby and Dark Brown over the dark tone and wipe out the lights. The light tone in the blossom in the background is Blood Red, Violet and Dark Grey and for the darker tone and the dark part of stem add a little Deep Purple and more Dark Grey. Light part of stem is Yellow Green, Violet and Dark Grey. The leaf stems are Blood Red and Violet. Light leaves are Apple Green, Albert Yellow and a very little Yellow Green. Dark leaves are Yellow Green, Shading Green and Brown Green. Background is Dark Grey and Apple Green.



BRUSH AND COMB TRAY, WILD ROSES—M. C. McCORMICK

Wild roses in Peach Blossom, with dark parts accented with Rose. Leaves, Shading Green and Yellow Green. Stems, Brown Green. Background in outer band, Pink or delicate tint of Blue, Peach Blossom or Russian Green, center in Trenton Ivory.



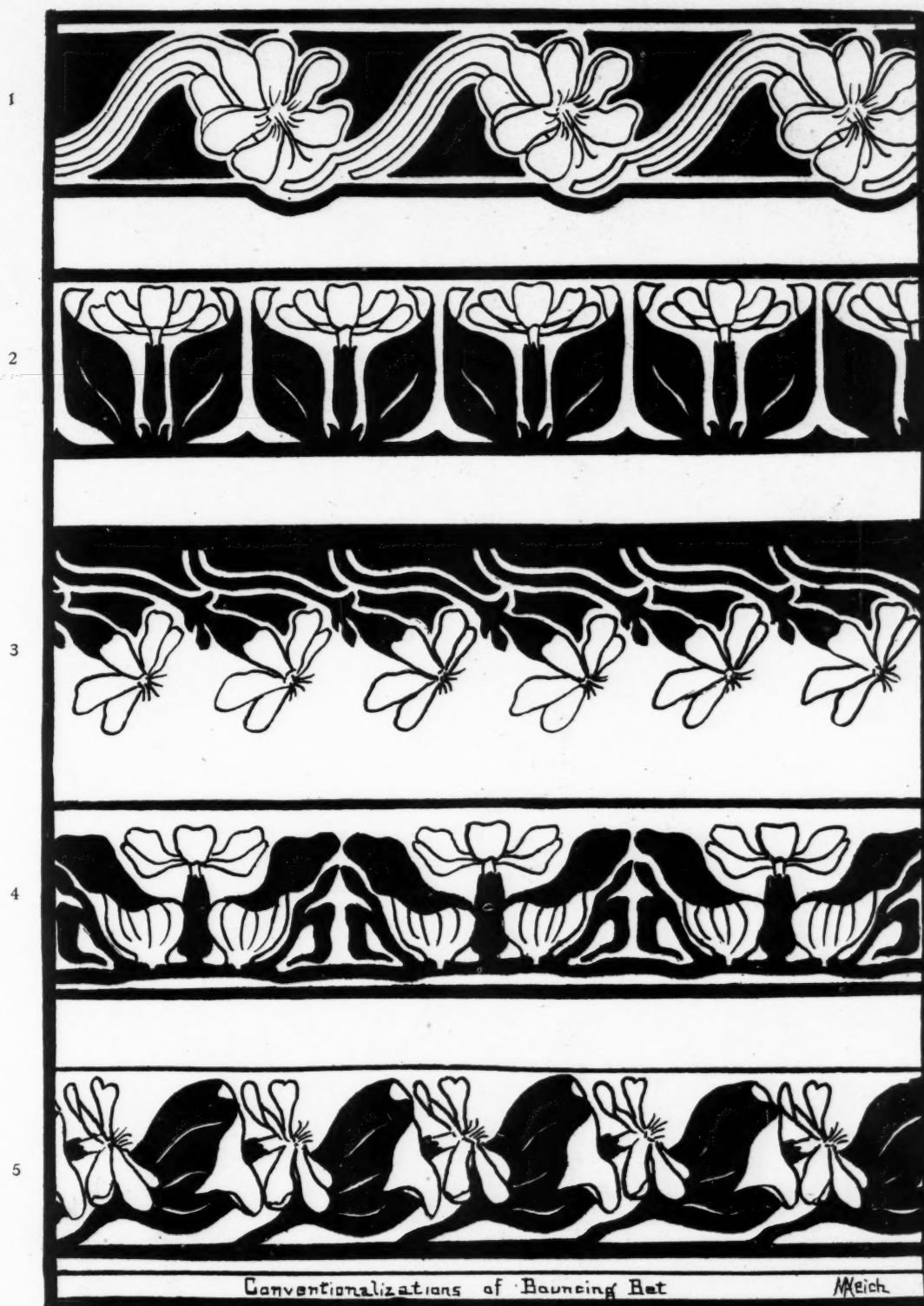
MOUNTAIN LAUREL—W. H. WATKEYS

(Treatment page 8)



BOUNCING BET—M. A. YEICH

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CONVENTIONALIZATION OF BOUNCING BET—M. A. YEICH

(Treatment page 8)



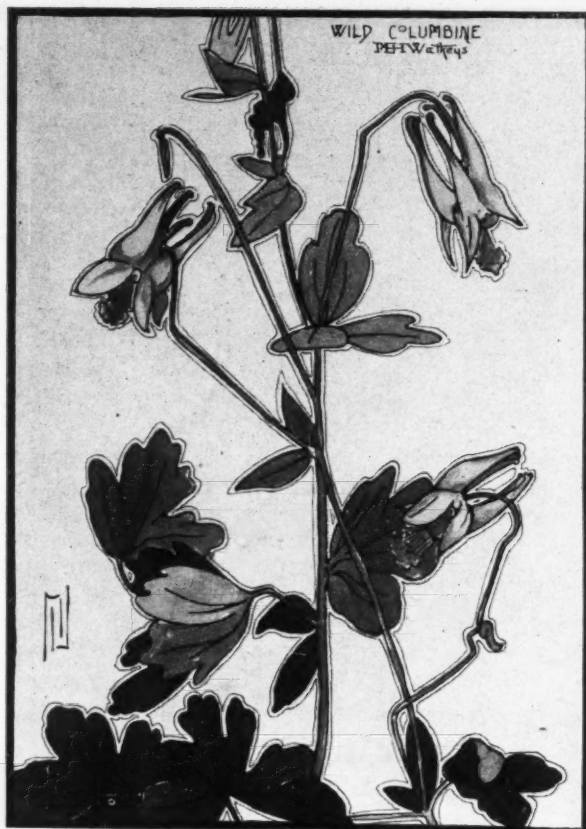
WILD CLEMATIS—M. H. WATKEYS

(Treatment page 8



BLEEDING HEART—M. H. WATKEYS

(Treatment page 1)



WILD COLUMBINE

M. H. Watkeys

OUTLINE with Black. Outside petals are Rose for the lightest tone and a very little Ruby added for the shading. Wash the very faintest suggestion of Lemon Yellow or Yellow for Painting over the stamen and the dark petal just above the stamen is Albert Yellow. Stems and lightest leaves are Apple Green and a very little Yellow Green and for the dark leaves add Shading Green and Brown Green. Background is a thin wash of Dark Grey and a little Yellow Brown

MOUNTAIN LAUREL (Page 3)

M. H. Watkeys

OUTLINE with Black. Dark leaves are oiled and dusted with 3 parts Water Green No. 2 and $\frac{1}{2}$ part Bright Green. Light leaves are oiled and dusted with 2 parts Florentine Green and 1 Grey Blue. Stems are oiled and dusted with Mode. Dark blossoms are oiled and dusted with equal parts of Cameo and Peach Blossom and the light blossoms are Cameo. Background is oiled and dusted with 2 parts Ivory Glaze, 1 Pearl Grey, $\frac{1}{2}$ part Yellow for Dusting.

BOUNCING BET (Page 4)

M. A. Yeich

PAIN'T flowers with a very thin wash of Rose (the color should be almost white), shade with a little Violet added to the Rose, wipe the color out for the stamens and add Yellow Brown and a little Dark Grey for the tips. The light ends of buds are of the Pink. Stem, leaves, calyx and all dark tones are Apple Green, Yellow Green and Brown Green for the light tone, Shading Green, a little Yellow Green, Brown Green

and Dark Grey for the shading. Background is Pearl Grey and a little Deep Blue Green.

CONVENTIONALIZATION OF BOUNCING BET (Page 5)

M. A. Yeich

BORDER No. 1. Outline and dark spaces are Green Gold. Flowers are oiled and dusted with Yellow for Dusting and the stems with Florentine Green.

No. 2. Oil all dark tones except calyx and dust with Florentine Green. Oil calyx and dust with Mode and a little Grey. Outline flowers with Dark Grey and a little Mode.

Second Fire—Oil flowers and dust with Cameo and the tips of leaves with Glaze for Green and a little Yellow.

No. 3. Oil flower and dust with Cameo. Oil the small space above flower and dust with Glaze for Green. Stems and dark space leading into it are Green Gold.

Nos. 4-5. Oil all the dark part of design and dust with Florentine Green and a little Coffee Brown. Outline flower with Dark Grey and Albert Yellow.

Second Fire—Oil light part of leaves and dust with Glaze for Green and a little Albert Yellow. Oil flower and dust with Yellow for Dusting.

WILD CLEMATIS (Page 6)

M. H. Watkeys

OUTLINE and stamen are Black. Center of flower is Lemon Yellow or Yellow for Painting. The small stems are Blood Red and Violet very light at the tips with more Blood Red added for the darkest tone. The long heavy stem is Apple Green with Shading Green and Brown Green added for the shading. Light leaves are Apple Green and a little Dark Grey with Shading Green and a little Black added for the dark leaves. Background is Copenhagen Blue and Banding Blue for the darker tone and Deep Blue Green for the lightest.

CUP AND SAUCER, SHAKER AND CREAMER
Orange and Green Color Study

Albert W. Heckman

THE designs for cup, saucer, shaker and creamer were made to be carried out with enamels on Belleek ware, but they may also be done with good effect on Sedji, French and German china. Following are the treatments.

For Belleek ware.—Use orange enamel for orange parts of the design. Some dark yellow enamels approach this orange in color and may be used. Use light yellow enamel for lighter shade of orange in ornament on the pitcher. It is advisable to make a few preliminary tests to match the green. Take two parts Grey Green number one and one part Dark Green. If this fires out too cold add one-half part light Yellow.

For Sedji ware.—Execute all the green parts of the design in Canton Blue. In place of the light yellow in the design use pure Emerald Green and instead of the orange use bright blue enamel.

For French and German china.—First tint the whole piece with Trenton Ivory and fire. The design may be carried out in the extra hard enamels which are now on the market, Moss Green, Yellow No. 1 and Yellow No. 2, or Green Gold may be used in place of the Moss Green enamel. If gold is used outline the orange dots with it.

